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sorium⁶ (*Al.*, cantato responso), antiphonam caterva suscepit monachorum, audit genetrix, parvuli vocem cognoscit, et gratias agit Deo. Sed et illud quod Martyris ore promissum habebatur, prorsus impletum est, ut omnibus diebus vitæ suæ cum accessisset mulier ad psallentium, vocem audiret hujus infantuli inter reliqua modulamina vocum.”

The reader will observe that the only points of correspondence between this tale and *The Boy Killed by the Jews* are these: (1) the son is a school-boy⁷ who has learned to sing; (2) his mother is distracted by grief at his loss; and (3) she is consoled by hearing him sing after death. There is no question, as in the later stories, of the Virgin's intercession, for the miracle is in praise of St. Mauritius. It lacks, moreover, the fundamental element of Jew-baiting that doubtless contributed very much to the success of the later cycle. It does seem to me, however, to suggest that the genesis of Chaucer's story is to be found in a miracle by which a grief-stricken mother was consoled through hearing her son's voice. If so, one should be chary of accepting the theory, proposed by both Professors Skeat and Brown, that the so-called “happy ending” is necessarily the earlier. With full recognition that the parallel is vague, I submit it to Chaucerian students in the hope that some one may be able to carry the history of the narrative one stage further back.

Gregory's book was so popular that it seems altogether likely that this particular story may have been copied from it by many later writers. I note that Jacobus a Voragine, in cap. cxli of his *Legenda Aurea*,⁸ condenses the narrative, using Gregory's words for the most part. Apparently Petrus de Natalibus and Vincentius Bellovacensis also took it over,⁹ but their works are not at present accessible to me.

GORDON HALL GEROULD.

Princeton University.

USE OF *SUO* FOR *LORO* IN OLD ITALIAN.¹

Referring to Tobler's² treatment of this question G. Bertonni says³: “Il aurait pu ajouter que, dans un cas particulier, nos écrivains employaient toujours *suo*; c.-à-d. quand le possessif se rapporte à un complément direct (accusatif). Dans les autres cas, l'emploi de *suo* ou de *loro* était indifférent. Voici un certain nombre d'exemples confirmant cette allégation, qui pourrait sembler à première vue trop affirmative.

Pétrarque écrit (son. 310):

Volo con l'ali del pensiero al cielo
Si spesse volte che quasi un di loro
Esser mi par, che hann' ivi il suo tesoro.

Et Boccace (*Decameron*, v, 2 éd. Fanfani II, p. 19): *Poi che gli arcieri del vostro nimico avranno il “suo” saettamento saettato et i vostri il “suo”*; tandis qu'ailleurs ils usent indifféremment de *suo* ou de *loro*. Again Bertonni says⁴: “Si nos grammairiens n'avaient pas fait erreur, en imposant à l'usage moderne une règle, que les anciens textes n'autorisent pas, nous pourrions maintenant à bon droit écrire: *i figli vonno bene a mamma “sua”* (Tigri, *Canti popol. toscani*) ou bien “*loro*,” et devrions absolument dire avec Guadagnoli: *i preti son uomini e perciò dovrebbero avere la “sua” moglie e la “sua” famiglia*.”

The statement that early Italian writers always used *suo* for *loro* when the noun modified by the possessive adjective was the direct object of a verb certainly has no authority to support it. The examples given below show clearly that *loro* was frequently used in such cases.

Grande noja mi fano i menzonieri
S' nprontamente dicono lor mençogne.

Chrestomazia Italiana dei primi secoli,⁵ per Ernesto Monaci. Fascicolo primo. Città di Castello, 1889, p. 62, iv, 10.

⁶ Emended in *A. S. S.*, place cited, to “cantato Responso.”

⁷ See C. F. Brown, “Chaucer's ‘Lilal Clergeon’” in *Mod. Phil.*, III, 467-491.

⁸ Ed. Graesse, 3rd ed., 1890, p. 631.

⁹ See *Bibl. hagiographica latina*, under Mauritius.

¹ For a similar usage in Old French compare Adolf Tobler, *Vermischte Beiträge*, II, 81-82.

² See *op. cit.*, II, 81.

³ See *Zeitschrift für romanische Philologie*, XXXI, 495.

⁴ See *op. cit.*, p. 496.

⁵ Compare also p. 88, 42, 5; p. 97, iv, 7.

*Nè furon folli Arcita e Palemone
Tenuti da chi seppe i fatti loro.*

La Teseide, v. 698, in *Antologia delle opere minori di Giovanni Boccaccio*,⁶ ed. by Giuseppe Gigli, Firenze, 1907, p. 59.

*Or fia giammai che quel bel viso santo
Renda a quest' occhi le lor luci prime ?*

Rime di F. Petrarca, col commento di G. Biagioli. Tomo primo. Parigi, 1821, p. 331 (Sonnetto CXXIV).

*Non hanno in altro cielo i loro scanni,
Che quegli spirti che mo t'appariro,
Nè all' esser lor più o meno anni.*

Dante,⁷ *Par.* iv, 31.

Evidently Bertoni has relied on the collections of examples cited by grammarians and has not taken the trouble to examine any texts. At any rate, the following statement would lead one to believe that this was his method⁸: "Pour justifier cette manière de voir, il suffit au lecteur de faire l'application du principe que nous venons d'exposer, sur les exemples de *suo* et *loro* rassemblés par les différents grammairiens, tels que Fabriani, Corticelli, Fornaciari, etc., dont le premier avait déjà touché à cette distinction."

OLIVER M. JOHNSTON.

Leland Stanford Jr. University.

SOME DEBTS OF SAMUEL DANIEL TO DU BELLAY.

A distinguished critic¹ has drawn attention in general terms to Daniel's debt to Du Bellay; and

⁶ Compare also p. 142 (*Il Filocolo*):

*Ma Racheo, pieno di sottile avvedimento,
veggendo i loro atti, incontanente conobbe
il nuovo fuoco acceso ne' loro cuori.*

For further examples of this usage in Boccaccio compare Giuseppe Gigli, *op. cit.*, pp. 150, 153.

⁷ See *Par.* xiv, 79:

Le vostre cose tutte hanno lor morte.

Compare also *Inf.* v, 46, vii, 33; xiii, 10; xv, 8; xvi, 23; xvii, 39; xviii, 89; xxii, 2; xxvii, 16; xxix, 72; *Purg.* v, 27; xiv, 40; xv, 138; *Par.* v, 113; vi, 103.

⁸ See *op. cit.*, 496.

¹ Sidney Lee, Preface to *Elizabethan Sonnets*, Vol. I, pp. liii and liv.

in a recent thesis² Mr. A. H. Upham points out, more precisely, the reflection to be found in certain sonnets of Daniel's *Delia*³ of ideas in the *Antiquités de Rome* and in the *Regrets*. It has not however, I believe, been noted that two of Daniel's sonnets are very close imitations of sonnets in the *Olive*, one indeed an almost verbatim rendering. The first of these is Sonnet xiv⁴ of the *Delia*, reprinted with slight variations from the poems appended to the *Astrophel and Stella* (edition of 1591⁵). Except for the final couplet, which is Daniel's own addition, this renders exactly sonnet x of the *Olive*:—

DANIEL.

Those snarey locks are
those same nets, my
Dear!

Wherewith my liberty,
thou didst surprise!
Love was the flame that
fired me so near:

The dart transpiercing
were those crystal eyes.

Strong is the net, and fervent
is the flame;

Deep is the wound, my
sighs do well report.

Yet do I love, adore, and
praise the same

That holds, that burns, that
wounds me in this sort;

And list not seek to break,
to quench, to heal

The bond, the flame, the
wound that festereth so,

By knife, by liquor, or by
salve to deal:

So much I please to perish
in my woe.

Yet lest long travails be
above my strength;

Good *Delia*! Loose,
quench, heal me, now
at length!

DU BELLAY.

Ces cheveux d'or sont les
liëns, Madame,

Dont fut premier ma liberté
surprise,
Amour, la flamme autour
du cœur esprise.

Ces yeux, le trait qui me
transperce l'âme.

Forts sont les nœuds, aspre
et vive la flamme,

Le coup, de main à tirer
bien apprise,

Et toutefois j'aime, j'adore
et prise

Ce qui m'estraint, qui me
brusle et entame.

Pour briser doncq', pour
esteindre et guarir

Ce dur liën, ceste ardeur,
ceste playe,

Je ne quiers fer, liqueur,
ni medecine:

L'heur et plaisir que ce
m'est de perir

De telle main ne permet
que j'essaye

Glaive trenchant, ni froid
deur, ni racine.

M. Vianey⁶ has pointed out that Du Bellay

² "The French Influence in English Literature from the Accession of Elizabeth to the Restoration" (to be published by the Macmillan Company in the series of Columbia University Studies in Comparative Literature, in 1908).

³ *I. e.*, in sonnets xi and i.

⁴ *Elizabethan Sonnets*, Vol. I, p. 121.

⁵ *Ibid.*, Vol. I, p. 91.

⁶ Joseph Vianey, *Les Sources Italiennes de l'Olive*, in *Annales Internationales d'Histoire* (Paris, 1901), p. 85.